

NEW YORK STAGE OFFERS WIDE VARIETY IN WEEK'S BILLS



The New Plays Of the Week

"**PAPA**," a comedy by Zoe Atkins, will be produced to-night at the Little Theatre by E. G. Whitney. The cast includes Violette Wilson, Ann Andrews, John L. Shire, Barnett Parker, Robert Andrews, Miriam Battista, Nina Varese, Adelpho Miller and Jobyna Howland.

of the good press notices his musical play received, and he was reciting these from memory.

Knowing the playwright intimately, I intruded on his blissful reverie. "Where do you get off to be a playwright?" I began.

"Where do you get off to be a cartoonist?" he countered, squinting his Chinese eyes.

"I saw your show open Monday night, and honest, Bill, you scared me to death. You make us look better than we do. Besides writing a Broadway success is nothing creditable; it's the lowest order of wit. You broke your father's heart when you became an artist instead of a civil engineer. Now look at you. Haven't you any pride?"

This nettled Johnstone.

"Take it from me, he flared up, "your alleged cartoons in 'The Evening World' compelled me to write 'Come Along.' I figured if you could get my with that stuff, the town would stand for anything. You call that art? Michael Anzio never chiseled a seven-column strip. Rembrandt never threw soup in his pictures! Why isn't you let the Ben Day man sign your 'comes'? If it wasn't for the mechanical freakies he engraves all over your drawings, you'd be back Childe re-touching pastures."

"You talk like a Second Lieutenant," I replied, quoting from "Take It From Me."

"How do you find time to write plays and draw?" I asked.

"Will Anderson, who wrote the music of 'Take It From Me,' whistles his melodies over the phone and I write the lyrics in the phone booth at The Evening World. When I took more than they wouldn't be so good. The faulty telephone service of Mr. Burleson aided me considerably. When the show was playing Boston, I telegraphed a song lyric collect. The end of the refrain was received like this: 'I love you—collect.' Joe Gaitee, the producer, desired to use it as his 'hit' number."

"Did you have the usual hard struggle to get 'Take It From Me' produced?"

"I will tell you my system. Get a good musician, like Mr. Anderson; have him just you can write a 'hook'; have him laugh enthusiastically at every line you get; write it after the children have gone to bed; let him rewrite it for you. (Don't do any hard work you can possibly get out of.) Let him take it to Joe Gaitee. With such a musical public, he can sell a bunch of papers just by the phone directory. They don't care where they're from. They call it 'Lovers' Square' because it isn't far from their front door. You go home to East Orange and read Charlie and Horace in order to learn what not to write. Don't go near rehearsals. Prima donnas are worse than managing editors. Some managers are ex-actors and actors originated Prima. Wilson's 'Max' originated with a manager. Above all, don't attempt to sell your plays. Make them think they're so good that you want to retain them. Take your vacation when you show emors in Providence, R. I., and work like a six-day bicyclist for two weeks. Then come back to the office and rest up by covering jazz ball studies."

"One thing more—you only have to work half a day and a half of solid entertainment in a show. So all you got to write one is to get a wrist watch that keeps time."

THE COLONEL'S PLANS. (From the Louisville Courier Journal.) "How's things, Colonel?"

"Oh, so, so."

"You ain't fighting prohibition any more?"

"No," said the Colonel. "I think we'll better fall back to our second line of defenses and concentrate our efforts on saving the right to smoke."

Johnstone Art In Playwriting Is Explained

By W. H. B. Johnstone.

Mr. Johnstone, the cartoonist, is to get an interview with Johnstone the playwright.

Orders are ordered.

The cartoonist found Mr. Playwright standing in front of the 44th Street Theatre admiring with one eye the big electric signs. "Take It From Me," his other eye focused on the gilt letters, "Book and Lyrics by W. H. Johnstone."

His pockets bulged with clippings.

PHOTO PLAYS.

81ST THEATRE BROOKLYN AND 81ST ST. PHONE SCHUYLER 3-9-80
TO-DAY, TUES., WED., FLORENCE REED
Aerial Drama
HEIR CODE OF MURDER
NEXT THU., FRI., SAT., SUN., DOROTHY DALTON
"EXTRAVAGANCE"
"THE TEST OF HONOR"
"TIGER KING"
"TIGER KING"
"DOLLY DALTON"
"CHARLIE CHAPLIN"
"THE BANKS"
"BROADWAY MCNROE"
"SALSBURY"
"BROOKLYN TRAIL"

STRAND THEATRE SWAY STREET JOHN BARRYMORE
"IN THE TEST OF HONOR"
BRIGGS' COMEDY WHEN A FELLOW COMES TO TOWN
Curtain Chorus Scene—Short Story
STRAND SYMPHONY ORCHESTRA

PLAZA The Incom. cubic NAZIMOV
in "CUT OF THE FOG."
DEPTON SHAWLES

WILLIAM KENNELL DOROTHY CISH
"THE TEST OF HONOR"
RHYTHM ORCHESTRA

BROADWAY MCNROE SALSBURY
"BROOKLYN TRAIL"

CHARLIE CHAPLIN in "THE BANKS."

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(From the Louisville Courier Journal.) "How's things, Colonel?"

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